

the blues brothers complete



the blues brothers complete

everybody needs somebody to love
flip flop and fly
gimme some lovin'
green onions
minnie the moocher
peter gunn theme
rawhide (theme from rawhide)
shake a tail feather
she caught the katy and left me a mule to rid
soul man
sweet home chicago
the old landmark
think
who's making love

ISBN 88-507-0276-0



9 788850 702763

ML 2230 bf



the blues brothers complete

- 4 everybody needs somebody to love
- 10 flip flop and fly
- 14 gimme some lovin'
- 18 green onions
- 24 minnie the moocher
- 30 peter gunn theme
- 56 rawhide (theme from rawhide)
- 33 shake a tail feather
- 38 she caught the katy and left me a mule to ride
- 74 soul man
- 44 sweet home chicago
- 50 the old landmark
- 62 think
- 68 who's making love

EVERYBODY NEEDS SOMEBODY TO LOVE

Words and Music by Bert Berns, Solomon Burke, Jerry Wexler



Chords above the piano part:

- C
- F
- B♭
- F
- C
- F
- B♭
- F

Vocal lyrics:

Do Fa Sib Fa Do Fa Sib Fa

Parlato: (5 volte)

We're so glad to see so many of you lovely people here tonight - and we would especially like to welcome all the representatives of Illinois' law enforcement community who have chosen to join us here in the Palace Hotel ballroom at this time. We do sincerely hope you all enjoy the show - and please remember people that no matter who you are and what you do to live, thrive and survive - there are still some things

that make us all the same you me

Chords above the piano part:

- C
- F
- B♭
- F
- C
- F
- B♭
- F

Vocal lyrics:

Do Fa Sib Fa Do Fa Sib Fa

them everybody everybody. Eve - ry - bo - dy_ needs some -

Chords above the piano part:

- C
- F
- B♭
- F
- C
- F
- B♭
- F
- C
- F

Vocal lyrics:

Do Fa Sib Fa Do Fa Sib Fa Do Fa

bo - dy_ eve - ry - bo - dy_ needs some -

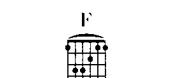
Chords above the piano part:

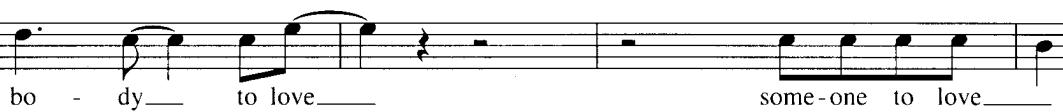
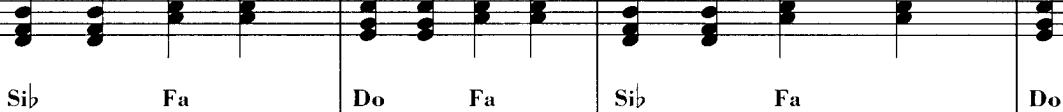
- B♭
- F
- C
- F
- B♭
- F
- C
- F

Vocal lyrics:

Sib Fa Do Fa Sib Fa Do Fa

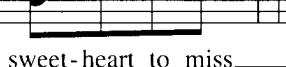
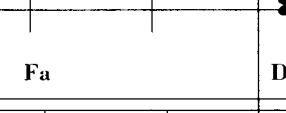




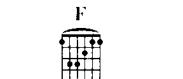




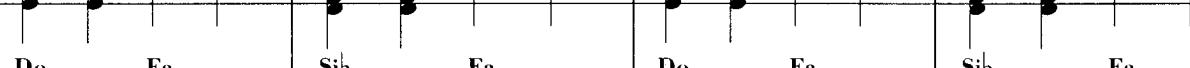


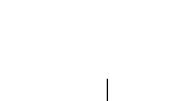
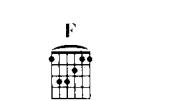


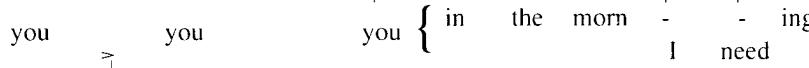



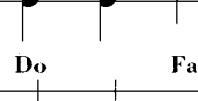


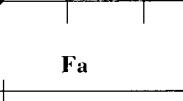


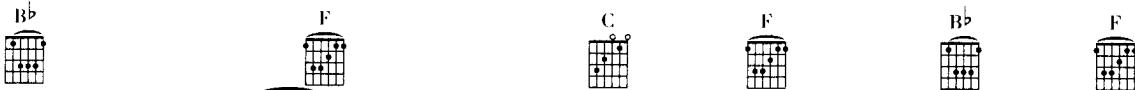







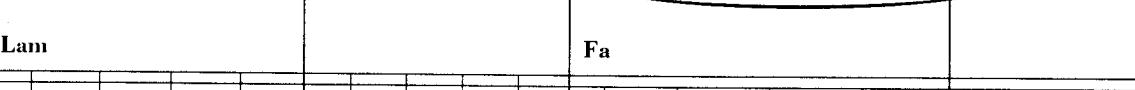




 when my soul's____ on fire



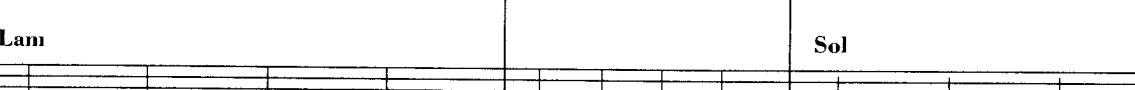


 some - times I feel I feel a lit - tle sad in - side_

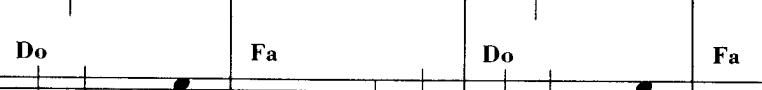


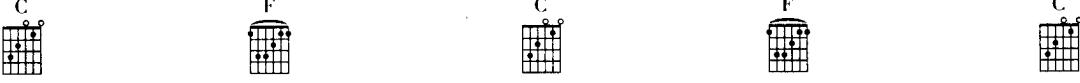


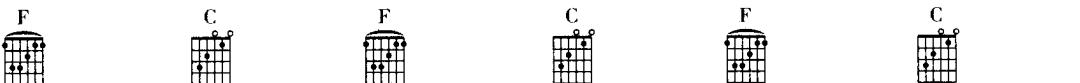
 the way my ba - by mis-treats____ me I'll ne - ver ne - ver ne - ver find a



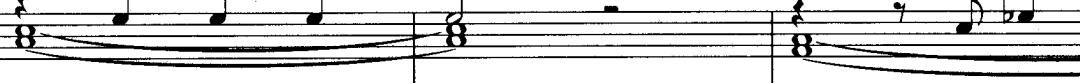

 place to hide_ I need you.

















C F C F C
 Do Fa Do Fa Do
 F C F C F C F
 Fa Do Fa Do Fa Do Fa
 Am F
 Some - times I feel I feel a lit - tle
 Lam Fa
 sad in - side the way my ba - by mis - treats me I'll
 Lam

ne - ver ne - ver ne - ver find a place to hide I need you you you
Sol **Do** **Fa**
 B^b F C F B^b F C F

I need you you you I need you you you
Sib **Fa** **Do** **Fa** **Sib** **Fa** **Do** **Fa**

B^b F C F B^b F

I need you you you I need

Sib **Fa** **Do** **Fa** **Sib** **Fa**

C

you. **Parlato:** You know people when you do find somebody,
Do



hold that woman, hold that man, love him, fleece him, squeeze her, please her.

Hold, squeeze and please that
because it's so important to

D7

person, give them all your love,
have that special somebody, to hold,

signify your
kiss, miss

feelings with every gentle caress
squeeze and please.

you. I need you you you, _____ I need

Sib Fa Do Fa Sib Fa

C F Bb F C G7
you you you, _____ I need you.

ripete ad lib.

Do Fa Sib Fa Do Do7

FLIP FLOP AND FLY



Words and Music by Charles S. Calhoun, Lou Willie Turner

Allegro blues

Solo Armonica

Bb7

Sib7

Bb7

Well now when I get the blues, gon-na get me a rock-in'
last kiss; hold it a long, long

Sib7

Eb7

chair time Well now when I get the blues, gon-na
Give me one last kiss;

Mib7

Bb7

Cm7

get me a rock-in' chair When the blues o-ver-take me, gon-na
hold it a long, long time Well, hold that kiss 'til I

Sib7

Dom7

rock right a - way from here.
 feel it in my head like wine.
 Now when I
 Well, here come

F7 **B^b7**
Fa7 **Sib7**

— get lone-some I get on the te - le - phone
 — my ba - by, flash in' a new gold tooth
 Mis - sis - sip - pi bull - frog sit - tin' on a hol - low stump

Sib7
E^b7
 Now when I get lone-some I get on the te - le -
 Well, here come my ba - by, flash in' a new gold tooth
 Well, like a Mis - sis - sip - pi bull - frog sit - tin' on a hol - low stump

Mi^b7
B^b7 **Cm7 3fr.**
 phone Well, I call my ba - by, tell her
 — Well, she's so small she can
 — I got so ma - ny wo - men I don't

Sib7 **Dom7**

2. B \flat 7

Solo Sax

Lou Ma - ri - ni!

Sib7

E \flat 7

B \flat 7

Mi \flat 7

Sib7

Cm7 3fr.

F7

B \flat 7

1.

2. B \flat 7

Well, like a

Dom7

Fa7

Sib7

Sib7

Dal $\frac{2}{4}$ al \oplus , poi segue

C \flat 7 B \flat 7

Guitar chord diagram for C flat 7

Guitar chord diagram for B flat 7

e - ver leave me, don't e - ver say good - bye.

Dom7

Fa7

Do \flat 7 Sib7

GIMME SOME LOVIN'

Words and Music by S.Winwood, M.Winwood, S.Davies

Moderato

Musical score for three voices (likely harpsichord or organ) in common time (indicated by 'c'). The key signature changes between G major (two sharps), F# major (one sharp), and E major (no sharps). The score consists of three staves:

- Top Staff:** Melodic line. It features sustained notes (eighth notes) with grace notes (sixteenth notes) and slurs. A dynamic instruction 'p' (piano) is placed above the first sustained note. A performance instruction '3' is placed above a group of three sustained notes.
- Middle Staff:** Harmonic line. It consists of sustained eighth notes with grace notes. An instruction 'd.' (diminuendo) is placed above the first sustained note. An instruction 'p' (piano) is placed above the second sustained note.
- Bottom Staff:** Harmonic line. It consists of sustained eighth notes with grace notes. An instruction 'd.' (diminuendo) is placed above the first sustained note. An instruction 'p' (piano) is placed above the second sustained note.

Well, my temp - - era-ture's ris-ing and my feet left the floor,
 ex - plod - ing and I'm float-ing to sound,
 so good ev - e - ry - thing is get-ting hot,

D G

D G

D G

cra - zy peo-ple knock-in' 'cos they're too much is hap - pen-ing 'cos you'd bet - ter take some time off 'cos wait - ing some more you're a - round, It's the place is on fire, let me in Ba-by, I don't been a hard day and no-thing bet-ter start Ba-b-y, 'cos I

Re Sol

Re Sol

Re Sol

D G
 know what you've got____ but you'd
 went____ too good____ I'm
 have so much to do,____ we
 bet - ter take it ea - sy, this____ place is hot;____ and I'm
 gon - na re - lax____ like ev' - ry - bo - dy should and I'm
 made it Ba - by, and it hap - pened to you____ and I'm

Re Sol Re Sol Re Sol

1. 2.



Sheet music for voice and piano/guitar, page 17, section 1.2.

The music is in common time (indicated by '18') and consists of two systems of four measures each. The key signature is one sharp (F#). The vocal line includes sustained notes and grace notes. The piano/guitar part provides harmonic support with chords and bass lines.

System 1:

- Measures 1-2: Rests. Chords: G (G7), D (D7).
- Measures 3-4: Melodic line with grace notes. Chords: G (G7), D (D7).

System 2:

- Measures 1-2: Melodic line with grace notes. Chords: G (G7), D (D7).
- Measures 3-4: Melodic line with grace notes. Chords: G (G7), D (D7).

System 3:

- Measures 1-2: Rests. Chords: G (G7), D (D7).
- Measures 3-4: Melodic line with grace notes. Chords: G (G7), D (D7).

System 4:

- Measures 1-2: Melodic line with grace notes. Chords: G (G7), D (D7).
- Measures 3-4: Melodic line with grace notes. Chords: G (G7), D (D7).

Text:

Well, my head's
Well, I feel

GREEN ONIONS



Music by T. Jones Booker, Steve Cropper, Earl Jackson, Lewis Steinberg



Blues moderato

F5



Hammond

Fa5



Bb5



1



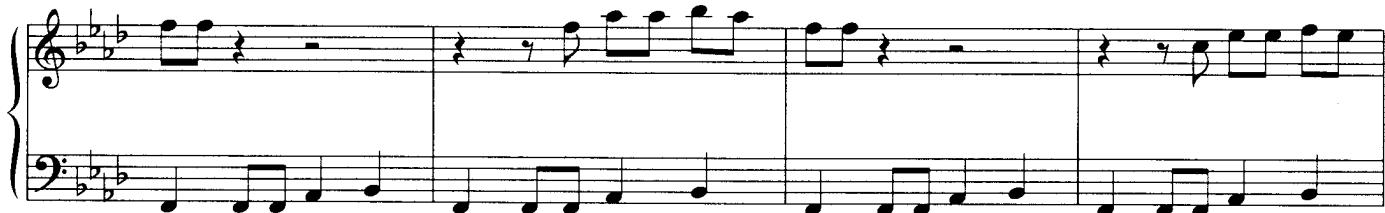
C.5



1325



E5



B♭5

Sib5

Fa5

C5 3fr.

B♭5

Fa5 3fr.

Do5

Sib5

Fa5

B♭5

3

Fa5

Sib5

F5 8fr.

C5 3fr.

B♭5

Fa5

Do5

Sib5

Fa5

F5 8fr.

Chitarra

Fa5

B \flat 5

Sib5

F5

3fr.

C5

3fr.

B \flat 5

3

3

Fa5

Do5

Sib5

F5

3fr.

Fa5

B \flat 5

Fa5

Sib5

F5

3fr.

C5

3fr.

B \flat 5

Fa5

Do5

Sib5

F5

3fr.

Fa5

B \flat 5

3

3

3

Fa5

F5 8fr.

Fa5

B^b5

3

F5 8fr.

Sib5

Fa5

C5 3fr.

B^b5

F5 8fr.

Do5

Sib5

Fa5

F5 8fr.

Fa5

B^b5

F5 8fr.

Sib5

Fa5

C5 3fr.

B^b5

F5 8fr.

1. 2. 3. 4. 5. 6.

F5 8fr.

Do5

Sib5

Fa5

7. F5

F#5

Fm7

Fam7

Bbm7

Bbm6

Fm7

Fam6

Fam7

1. C5

Do5

Bb5

Sib5

F5

Fa5

2. C5

Do5

Bb5

Sib5

F5

Fa5

Chitarra

F#5

Fa5

Fa5

Fa5

Musical score page 23, measures 1-4. The score consists of two staves: Treble and Bass. The key signature is F major (one sharp). The music features eighth-note patterns with grace notes and slurs.

Musical score page 23, measures 5-8. The score continues with two staves. Measure 5 starts with a grace note followed by a sixteenth-note pattern. Measures 6-8 show eighth-note patterns with grace notes and slurs.

Musical score page 23, measures 9-12. The score continues with two staves. Measures 9-10 show eighth-note patterns with grace notes and slurs. Measures 11-12 show eighth-note patterns with grace notes and slurs.

Musical score page 23, measures 13-16. The score continues with two staves. Measures 13-14 show eighth-note patterns with grace notes and slurs. Measures 15-16 show eighth-note patterns with grace notes and slurs.

Musical score page 23, measures 17-20. The score continues with two staves. Measures 17-18 show eighth-note patterns with grace notes and slurs. Measures 19-20 show eighth-note patterns with grace notes and slurs.

Musical score page 23, measures 21-24. The score includes three parts: *Orchestra*, *Chitarra*, and *Tutti*. The *Orchestra* part shows eighth-note patterns. The *Chitarra* part shows chords. The *Tutti* part shows eighth-note patterns. Chord symbols are provided: F5 (8fr.), Fa5, Fm9 (6fr.), and Fam9.

MINNIE THE MOOCHER



Words and Music by Cab Calloway, Irving Mills, Clarence Gaskill

(♩ = 96)
N.C.

Em6

B7

Em6

B7

Em6

B7

Em6

Em

B7

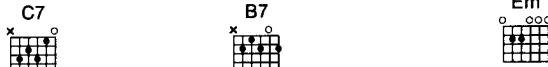
Em6

Em

C7

B7

Em

C7 B7 Em


Hey folks _____ here's a sto - ry 'bout Min - nie the Moo - cher,
 She messed a - round with a bloke named Smo - kie,

3 3

C7 B7 Em


she was a low down hoo - chie coo - cher, she was _____ the rough - est,
 she loved him though he was Cok - ey, he took her down to

3

C7 B7 Em


tough - est frail, but Min - nie had a heart _____ as big as a whale. Hi - de -
 Chi - na - town and he showed her how to kick the gong a - round. Hi - de -

3

- hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Ho - de - ho - de ho - de - ho Ho - de -
 - hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Whoah

- ho - de - ho - de - ho He - de - he - de - he - de - he - de - he Hi - de -
 Whoah He - de - he Hi - de - de -

 - hi - de - hi - de - ho Hi - de - hi - de - hi - de - ho She had a dream a -
 - hi - de - hi - de - ho Hi - de - hi - de - hi - de - ho

 - bout the King of Swe-den, he gave her things that she was need-in',
 C7 B7 Em

 he gave her a home built of gold and steel, a dia - mond car with a -
 C

B7 Em

- pa - la - t'num wheels. A - hi - de - hi

Hi - de - ho - de - ho - de - ho - de - ho

Ho-de-ho-de-ho-de-ho-de-ho-de-ho Sku-de-le - woo - sku-de-le-woo - sku-de-le-woo - de-le-woo - de-le-woo Sku-de-le

woo-sku-de-le-woo-sku-de-le-woo-de-le-woo Zi-di - di-di-du-da-loo-wu-du-du-da-loo Ski-di-bi-da-lou Bu-da-zoy Zi-di -

9.8

- di - di - du - da - loo - wu - du - du - da - loo Ski - di - bi - da - lou Bu - da - zoy He gave her his town-house

and his rac - ing hor - ses, — each meal she ate was a do - zen cour-ses,

had a mil - lion dol - lars worth of nick - els and dimes, she sat a - round and count-ed them all a

mil - lion times. Hi - de - hi - de - hi - de - hi Hi - de - hi - de - hi - de - hi Ho - de -

ho - de - ho - de - ho Ho - de - ho - de - ho - de - ho He - de -

- he - de - he - de - he He - de - he - de - he - de - he Hi - de -

slower

Em6/B	Em	C	B7	B7aug5
x o o	o o o	x o o	x o o	x o o

- hi - de - hi - de - ho Hi - de - hi - de - hi - de - ho Poor Min, poor Min, poor

Em6



Min.

PETER GUNN THEME



Music by Henry Mancini

Moderato

Musical score for the Peter Gunn Theme, featuring two staves. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The music consists of eighth-note patterns and rests. Measure 1 starts with a rest followed by a bass note and a treble note. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a bass note followed by a treble note. Measure 5 features a bass note followed by a treble note. Measure 6 shows eighth-note patterns. Measure 7 starts with a bass note followed by a treble note. Measure 8 shows eighth-note patterns. Measure 9 begins with a bass note followed by a treble note. Measure 10 shows eighth-note patterns. Measure 11 starts with a bass note followed by a treble note. Measure 12 shows eighth-note patterns. Measure 13 begins with a bass note followed by a treble note. Measure 14 shows eighth-note patterns. Measure 15 starts with a bass note followed by a treble note. Measure 16 shows eighth-note patterns. Measure 17 begins with a bass note followed by a treble note. Measure 18 shows eighth-note patterns. Measure 19 starts with a bass note followed by a treble note. Measure 20 shows eighth-note patterns. Measure 21 begins with a bass note followed by a treble note. Measure 22 shows eighth-note patterns. Measure 23 begins with a bass note followed by a treble note. Measure 24 shows eighth-note patterns. Measure 25 begins with a bass note followed by a treble note. Measure 26 shows eighth-note patterns. Measure 27 begins with a bass note followed by a treble note. Measure 28 shows eighth-note patterns. Measure 29 begins with a bass note followed by a treble note. Measure 30 shows eighth-note patterns. Measure 31 begins with a bass note followed by a treble note. Measure 32 shows eighth-note patterns. Measure 33 begins with a bass note followed by a treble note. Measure 34 shows eighth-note patterns. Measure 35 begins with a bass note followed by a treble note. Measure 36 shows eighth-note patterns. Measure 37 begins with a bass note followed by a treble note. Measure 38 shows eighth-note patterns. Measure 39 begins with a bass note followed by a treble note. Measure 40 shows eighth-note patterns. Measure 41 begins with a bass note followed by a treble note. Measure 42 shows eighth-note patterns. Measure 43 begins with a bass note followed by a treble note. Measure 44 shows eighth-note patterns. Measure 45 begins with a bass note followed by a treble note. Measure 46 shows eighth-note patterns. Measure 47 begins with a bass note followed by a treble note. Measure 48 shows eighth-note patterns. Measure 49 begins with a bass note followed by a treble note. Measure 50 shows eighth-note patterns. Measure 51 begins with a bass note followed by a treble note. Measure 52 shows eighth-note patterns. Measure 53 begins with a bass note followed by a treble note. Measure 54 shows eighth-note patterns. Measure 55 begins with a bass note followed by a treble note. Measure 56 shows eighth-note patterns. Measure 57 begins with a bass note followed by a treble note. Measure 58 shows eighth-note patterns. Measure 59 begins with a bass note followed by a treble note. Measure 60 shows eighth-note patterns. Measure 61 begins with a bass note followed by a treble note. Measure 62 shows eighth-note patterns. Measure 63 begins with a bass note followed by a treble note. Measure 64 shows eighth-note patterns. Measure 65 begins with a bass note followed by a treble note. Measure 66 shows eighth-note patterns. Measure 67 begins with a bass note followed by a treble note. Measure 68 shows eighth-note patterns. Measure 69 begins with a bass note followed by a treble note. Measure 70 shows eighth-note patterns. Measure 71 begins with a bass note followed by a treble note. Measure 72 shows eighth-note patterns. Measure 73 begins with a bass note followed by a treble note. Measure 74 shows eighth-note patterns. Measure 75 begins with a bass note followed by a treble note. Measure 76 shows eighth-note patterns. Measure 77 begins with a bass note followed by a treble note. Measure 78 shows eighth-note patterns. Measure 79 begins with a bass note followed by a treble note. Measure 80 shows eighth-note patterns. Measure 81 begins with a bass note followed by a treble note. Measure 82 shows eighth-note patterns. Measure 83 begins with a bass note followed by a treble note. Measure 84 shows eighth-note patterns. Measure 85 begins with a bass note followed by a treble note. Measure 86 shows eighth-note patterns. Measure 87 begins with a bass note followed by a treble note. Measure 88 shows eighth-note patterns. Measure 89 begins with a bass note followed by a treble note. Measure 90 shows eighth-note patterns. Measure 91 begins with a bass note followed by a treble note. Measure 92 shows eighth-note patterns. Measure 93 begins with a bass note followed by a treble note. Measure 94 shows eighth-note patterns. Measure 95 begins with a bass note followed by a treble note. Measure 96 shows eighth-note patterns. Measure 97 begins with a bass note followed by a treble note. Measure 98 shows eighth-note patterns. Measure 99 begins with a bass note followed by a treble note. Measure 100 shows eighth-note patterns.



F7



Fa7

Piano (Treble and Bass Staves)

Guitar Tablatures (Systems 4 and 5)

Chord Symbols (above guitar tabs)

- System 4:** F, E♭, F, E♭, F
- System 5:** Fa, Mib, Fa, Mib, Fa, Mib
- System 6:** E♭

F E♭ F E♭ F E♭ F E♭

Fa Mi♭ Fa Mi♭ Fa Mi♭

F9

Fa9

1.

2.

E9 F9 E9 F9 E9 F9

Mi9 Fa9 Mi9 Fa9 Mi9 Fa9

E9 F9 Fm7/G♭ G/F

Mi9 Fa9 Fam7/Sol♭ Sol/Fa



RAWHIDE (THEME FROM RAWHIDE)



Words by Ned Washington - Music by Dimitri Tiomkin

(♩ = 102)

Am



Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

roll-in' roll-in' roll-in' raw - hide.

Roll - in' roll - in' roll - in' though the streams are swell-en,

C

keep them dog - gies roll - in' raw - hide.

Am

Rain and wind and wea-ther,

Dm

G

Am

G

F

E

hell - bent for lea - ther, wish - in' my girl was by my side.

Am

Dm

G

Am

Dm

Am

G

All the things I'm miss-ing, good vict-uals, love and kiss-ing, are wait-ing at the end of my

Am

E

line.

Move 'em on head 'em up, head 'em up move 'em on, move 'em

Am E Am E Am F E

on head 'em up raw-hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em out, ride 'em in raw -

Am

Bbm

- hide.

Keep mov - in' mov - in' mov - in', though they're dis - ap - prov - in',

D^b

Bbm

keep them dog - gies mov - in' raw - hide. Don't try to un - der - stand 'em, just

E^bm A^b B^bm A^b G^b F

rope 'em, throw and brand 'em, soon we'll be liv - in' high and wide.

B^bm E^bm A^b B^bm E^bm B^bm A^b

B^bm E^bm A^b B^bm E^bm B^bm A^b

My heart's cal - cu - lat - in', my true love will be wait-in', be wait - in' at the end of my

B^bm E^bm A^b B^bm E^bm B^bm A^b

B^bm F

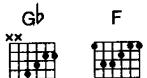
line. Move 'em on head 'em up, head 'em up move 'em on, move 'em

B^bm F

B^bm F B^bm F

on head 'em up raw - hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em

B^bm F



out, ride 'em in raw - hide.



4fr



Move 'em on head 'em up, head 'em up move 'em on, move 'em

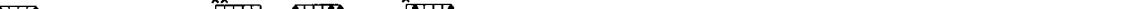



 6

on head 'em up raw - hide. Cut 'em out ride 'em in, ride 'em in cut 'em up, cut 'em

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and common time. It contains a series of eighth-note chords. The bottom staff uses a bass clef, a B-flat key signature, and common time. It contains a continuous eighth-note pattern. The two staves are connected by a brace.





out, ride 'em in raw - hide.
Roll - in' roll - in' roll - in', roll - in' roll - in' roll - in'.

A musical score for piano, showing four measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11: Treble staff has a rest followed by a G major chord (B-D-G) with a dot over the G. Bass staff has a C note. Measure 12: Treble staff has eighth-note pairs (G-B-A) with a dot over the last note. Bass staff has eighth-note pairs (C-F-B-E). Measure 13: Treble staff has eighth-note pairs (G-B-A) with a dot over the last note. Bass staff has eighth-note pairs (C-F-B-E). Measure 14: Treble staff has eighth-note pairs (G-B-A) with a dot over the last note. Bass staff has eighth-note pairs (C-F-B-E).

A musical score in G clef, 2/4 time, and B-flat key signature. The first measure contains six eighth notes followed by a dotted eighth note. The second measure contains three eighth notes. The third measure contains four eighth notes. The fourth measure contains five eighth notes. The fifth measure contains four eighth notes. The sixth measure contains two eighth notes. The seventh measure contains one eighth note followed by a long dash and a fermata over the next note.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of four flats. Measure 11 consists of eighth-note chords in both staves. Measure 12 begins with a bass note in the bass staff followed by eighth-note chords in both staves. A circled '8' is placed above the bass staff in measure 12.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The first measure shows a melodic line starting on the G below middle C, moving up to A, then down to G, and finally up to B-flat. The second measure starts on B-flat, moves up to C, then down to B-flat, and ends on a half note. The third measure is a rest. The fourth measure begins with a sharp sign over the first note, indicating a临时调 (temporary key change). The note is followed by a sharp sign over the second note, and a double sharp sign over the third note, creating a melodic pattern of sharp, flat, sharp.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of five flats, and a common time signature. It contains a basso continuo line with sustained notes and a melodic line above it. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It consists of a continuous eighth-note pattern.



SHAKE A TAIL FEATHER



Words and Music by Otis Hayes, Andre Williams, Verlie Rice

(♩ = 79)
N.C.



N.C.



Well I heard a - bout the fel - la you been danc - ing with all



ov - er the neigh - bour - hood,-

so why didn't you ask me ba -



- by,

did - n't you think I could._____

Well I know

D


 G


 D


— that the boog - a - loo is out of sight, but the shing - a - ling's the thing to - night,

G


 D


 Bm


— but if that was you and me now, now ba - by, I would have

E7


 A


shown you how to do it right. Do it right.

A7


Do it right. Do it right. Do it right. Do it right.

A

D

G

D

Twist - in',

shake it shake it shake it shake it ba - by.

Shake it out

A

G

D

Hey we gon-na loop de loop.

Shake it out

G

A

ba - by.

Hey we gon-na loop de la.

Bend ov - er let me

see you shake your tail - fea-ther, bend ov - er let me see you shake your tail - fea-ther.



Come on, let me see you shake your tail - fea-ther, come on, let me



1.

2.

see you shake your tail - fea-ther.

Ah _____

Come on,-



come on ba - by,-

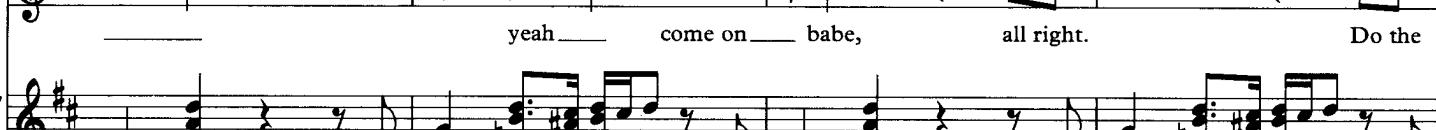
come on,-


D
G7


D
G7

37

yeah ____ come on ____ babe,
 all right. Do the



D
 x x o
 G7
 G G G
 D
 x x o

twist, do the quack,
 duck, do the mon-key,
 - ta - to, what a-bout the boog - a - loo,

D *G7* *A*
play 3 times

bird.
 food,
 twist.

Well_ do the Ah _____
 do the mashed po-

D. & and fade



SHE CAUGHT THE KATY AND LEFT ME A MULE TO RIDE

Words and Music by T. Mahal, Y. Rachel

(♩ = 94)




She caught the Ka - ty and left me a mule____ to ride,____
Man my ba-by long, great gosh al-migh-ty, my ba - by tall.



she caught the Ka - ty and left me a mule____ to ride,
You know my baby long, great gosh al-migh-ty, my ba - by

B_b

tall.

my ba - by caught the Ka - ty, left me a
My ba - by she long,-

(The first two measures show a single melodic line on the treble clef staff. The third measure begins with a bass line on the bass clef staff.)

E_b

mule to ride. The train pulled out, I swung on be - hind,
my ba - by she tall, she sleep with her head in the kit - chen and her feet out in the hall,

(The first two measures show a single melodic line on the treble clef staff. The third measure begins with a bass line on the bass clef staff.)

B_b

F

cra - zy 'bout her, that hard head - ed wo - man of mine.

(The first two measures show a single melodic line on the treble clef staff. The third measure begins with a bass line on the bass clef staff.)

1. B_b

2. B_b E_b

(The first section shows a single melodic line on the treble clef staff. The second section begins with a bass line on the bass clef staff, followed by a repeat sign and a continuation of the bass line on the treble clef staff.)

40

B♭
x o o
E♭
x x o

Oh yeah I love my ba - by, she's so fine, and

Music score for 'Oh Yeah' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords shown are B♭ (B, D, G) and E♭ (E, G, B). The lyrics 'Oh yeah I love my ba - by, she's so fine, and' are written below the notes.

I wish she'd come and see me some - times, ___ she don't be - lieve I love her, I'm gon-na

F

hold on in, she don't be - lieve I'm think - ing of her, shame on me now. Hey

Musical score for piano and guitar. The top staff shows a treble clef, a key signature of one flat, and a bassoon clef. The bottom staff shows a treble clef and a bass clef. The score consists of three measures. Measure 1 starts with a B-flat chord (guitar) and a piano bass note. Measure 2 starts with an F chord (guitar) and a piano bass note. Measure 3 starts with a B-flat chord (guitar) and a piano bass note. The lyrics "Hey" are written below the first measure. Chord diagrams are provided above the first and third measures.

F

Music for two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Key signature changes from F major (one sharp) to B-flat major (two flats).

Bb

Music for two staves. Treble staff: sixteenth-note patterns. Bass staff: eighth-note patterns. Key signature changes from B-flat major (two flats) to F major (one sharp).

F

Bb

Music for two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Key signature changes from F major (one sharp) to B-flat major (two flats).

Eb

Music for two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Key signature changes from E-flat major (three flats) to F major (one sharp).

Edim

Bb

F

Music for two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Key signature changes from Edim (no sharps or flats) to B-flat major (two flats).



She caught the Ka - ty and



left me a mule_ to ride,

she caught the Ka - ty

and left me a mule_ to ride,



well my ba - by caught the Ka - ty, left me a

E♭

Edim

mule to ride... The train pulled out, I swung on be - hind,

(Guitar bass line continues below)

B♭

F

E♭7

cra - zy 'bout that hard - head - ed wo - man, hard - head - ed wo - man of mine.

(Guitar bass line continues below)

N.C.

B♭

Hey! Hey! Hey! Hey!

(Guitar bass line continues below)

repeat to fade

F

B♭

(Guitar bass line continues below)

SOUL MAN

Words and Music by Isaac Hayes, David Porter



Moderato “Soul Rock”

A musical score for "I Got a Truck" in G major (two sharps). The score includes three staves: a treble clef piano staff at the top, a bass clef piano staff below it, and a bass clef vocal/guitar staff at the bottom. The vocal part is primarily on the bass clef staff, with some notes appearing on the treble clef staff. The vocal line consists of eighth-note patterns. The lyrics are written below the vocal line. Chords are indicated above the vocal staff: E7 (with a guitar chord diagram) and Mi7. The vocal part begins with a melodic line consisting of eighth-note pairs, followed by a sustained note, and then continues with eighth-note pairs. The lyrics describe a journey and the acquisition of a truck.

Chords: E7, Mi7

Lyrics:

 Com - in' to you on a
 got brought the up on

 dust - y road. good lov - in' I got a truck - load. And
 hard way and I'll make it bet - ter each and ev'ry day.
 a side street. I learn - ed how to love be - fore I could eat. Be

when you get it
sure, hon - ey,
was edu - cat - ed

you got some-thin',
don't you fret,
at Wood - stock,

so don't wor - ry
'cause you ain't seen
when I start lo - vin',
oh.

E D

I'm com - in'.
noth-in' yet. I'm a soul man.
I just can't stop.

Mi Re

E

soul man. I'm a soul man.

Mi

D E 1. 2. A B

I'm a soul man. Got what I
I was.

Re Mi La Si

3. A B C G

Well, grab your rope and I'll pull you in,

La Si Do Sol

A A/B B/C

give you hope and be your on - ly boy - friend. I'm a

La La/Si Si/Do

F

soul man, I'm a soul man,

Fa

1. 2. F

I'm a

Fa

This musical score page contains six staves of music for voice and piano/guitar. The vocal part includes lyrics and guitar chords above the staff. The piano part is indicated by a bass staff and a treble staff with a piano/guitar icon.

SWEET HOME CHICAGO



Words and Music by Robert Johnson

(J. = 122)
N.C.

Come on
(Instrumental)

ba - by don't you wan - na go,
 come on _____
 ba - by don't you wan - na go, _____ back_ to that

Musical score for 'Home Sweet Home' in G major (two sharps) and common time. The score consists of three staves. The first staff starts with a B chord (G-B-D) indicated by a diagram of a guitar neck with an 'x' on the B string. The lyrics 'same old place,' are written below the notes. The second staff starts with an A chord (E-A-C#-G) indicated by a diagram of a guitar neck with 'x' on the A string and 'o' on the C# string. The lyrics 'sweet home' are written below the notes. The third staff starts with an E chord (B-G-C#-E) indicated by a diagram of a guitar neck with 'o' on the B string. The lyrics 'Chi - ca - go.' are written below the notes. The number '4' is in the top right corner.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note in the treble staff followed by a dotted half note. The bass staff has a quarter note. Measures 12 and 13 continue with similar patterns of notes in both staves.

Guitar tablature for the verse section. The key signature is A major (no sharps or flats). The chords shown are B7 (two versions), E, and A. The lyrics are "Come on ba - by don't you wan - na go,—".

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dotted half note followed by a sixteenth-note cluster (B, A, G, F#) and a eighth-note cluster (E, D, C). Measure 12 begins with a dotted half note followed by a sixteenth-note cluster (D, C, B, A) and a eighth-note cluster (G, F#, E).

The image shows a musical score for 'Hallelujah' by Leonard Cohen. The top staff is for a guitar or ukulele, showing a chord diagram for E major (E, B, G) with a pick mark. The bottom staff is for a piano/organ, featuring a treble clef and a key signature of two sharps (F# and C#). The lyrics 'hi - de - hey,' are written below the piano/organ staff, and 'ba -' is at the end of the line.

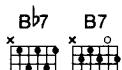
A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords: B-D-G, E-G-B, A-C-E, D-F-A, G-B-D, and C-E-G. Measure 12 begins with a half note (B) followed by a dotted half note (E), then continues with a series of eighth notes: A, G, F, E, D, C, B, A, G, F, E, D, C.

The image shows a musical score for a guitar and voice. The vocal line starts with a melodic line in G major, followed by a section in E major indicated by a chord diagram. The lyrics are: "by don't you wan - na go, back_ to that".

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). Measure 11 begins with a half note in the bass, followed by a quarter note in the treble, a eighth-note triplet in the bass, and a eighth-note triplet in the treble. Measure 12 begins with a half note in the bass, followed by a quarter note in the treble, a eighth-note triplet in the bass, and a eighth-note triplet in the treble.



same old place, sweet home Chi - ca - go.



Well one and one is two,
Six and three is nine,

six and two is eight,
nine and nine is eighteen,



come on ba - by don't you make me late. Hi - de - hey,
look there bro - ther ba - by and a see what I see. Hi - de - hey,



ba - by don't you wan - na go, back_ to that

Musical score for "Sweet Home Chicago" in G major (two sharps). The score consists of three staves. The first staff starts with a treble clef, two sharps, and a common time signature. It features a vocal line with lyrics: "same old place," followed by "sweet home Chi - ca - go." Above the staff, three chord boxes are labeled: 'B' with a 7th chord (G,B,D,E), 'A' with a 7th chord (D,F#-A,C), and 'E' with a 7th chord (C,G,B,D). The second staff continues the vocal line with the same lyrics. The third staff concludes the section with a final note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A major (three sharps). Measure 11 starts with a half note in the treble staff followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff.

A musical score for a guitar and voice. The top staff shows four chords: B7 (two versions), E, and A. The bottom staff shows the lyrics "Come on ba - by don't you wan - na go," with a fermata over the last note. The key signature is F# major (one sharp). The time signature changes between common time and 12/8.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dotted half note in the treble staff, followed by a sixteenth-note cluster (B, A, G, F#) with a grace note (E) over it, a quarter note (D), another sixteenth-note cluster (B, A, G, F#) with a grace note (E), and a quarter note (C). Measure 12 starts with a dotted half note in the treble staff, followed by a sixteenth-note cluster (B, A, G, F#) with a grace note (E), a quarter note (D), another sixteenth-note cluster (B, A, G, F#) with a grace note (E), and a quarter note (C).

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains six measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains six measures of music, primarily consisting of quarter notes.

Musical score for "Sweet Home Chicago" featuring a treble clef staff with a key signature of four sharps. The score includes three chord diagrams: E (two dots on the 3rd string), B (an 'x' on the 3rd string), and A (two dots on the 3rd string). The lyrics "back to that same old place, sweet home Chi" are written below the staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). The music consists of two measures. Measure 11 begins with a half note in the bass, followed by a series of eighth-note chords in the treble. Measure 12 continues with eighth-note chords in the treble, with some notes tied over from the previous measure.

1.

E B7 B7

- ca - go. —

2.

B N.C.

E A E

A

E B

Measures 49-52. Treble and bass staves. Chords: A, E, B7. Fingerings: A (x), E (o), B7 (x).

Measures 53-56. Treble and bass staves. Chords: E, A, E. Fingerings: E (o), A (x), E (o).

Measures 57-60. Treble and bass staves. Chord: A. Fingerings: A (x).

Measures 61-64. Treble and bass staves. Chords: E, B, A. Fingerings: E (o), B (x), A (x).

Measures 65-68. Treble and bass staves. Chords: E, B7. Fingerings: E (o), B7 (x). Instruction: play six times.



THE OLD LANDMARK

Words and Music by A. M. Brunner



(♩ = 146)

G/B
x ooo

C
x o o

G/D
xxxoo

D
xxo

G
ooo

Let us all

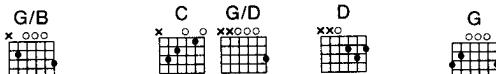
G7
ooo

— all go back to the old old land-mark, let us all

C7
x o o

G7
ooo

— all go back to the old old land-mark, let us all all go back to the old



old land-mark, and we'll stay in the ser-vice of the Lord. Let us kneel

G7

kneel and pray in the old old time way, we got to
preach the word in the old old time way, we can

C7

kneel kneel and pray in the old old time way, let us
preach the word in the old old time way, we can

G/B **C** **G/D** **C**

kneel kneel and pray in the old old time way, he will hear us and be near us, we'll be
preach preach the word in the old old time way, tell the sto - ry of his glo - ry, it will

G/B
x oooC
x o oG/D
xxoooC
x o oG/B
x oooC
x o oG/D
xxoooD
x o oG
ooo

giv - en bread from *Hea-ven*, he will feed us un - til we want no more.
warn you, it will turn you, it will save you so wel-come to the church.

We can
Let us kneel

G7
ooo

— bring our voice in the old time way yeah
— down to the ri - ver to the ri - ver old time way let's go

C7
oG7
ooo

— bring our voice in the old, old time way come on
down down to the ri - ver in the old old time way Take me

G/B
x ooo C
x o o G/D
xxooo C
x o o

bring, bring our voice in the old time way. I'm gon' kneel with ev - ery - bo - dy sweet - er
down down to the ri- ver in the old old time way. I'm gon' kneel with ev - ery - bo - dy sweet - er



G/B C G/D C G/B C G/D D G

sing-ing, bells ring-ing. It will ring ring way down in your soul.
sing-ing, bells ring-ing. Ev-ery-bo-dy com-ing to live in the ser-vice of the Lord.

Let's go—
Let us all—

G7
ccc

C7
|||||

— all go back to the old old land-mark, let us all go back to the old

G7
ooo

C7
|||||

— old land-mark, let us go all go back to the old old land-mark. He will

G/B
x ooo

C
o o

G/D
xxooo

C
o o

G/B
x ooo

C
o o

G/D
xxooo

C
o o

hear us and be near us, we'll be giv - en bread from hea - ven, tell the

G/B C G/D C G/B C G/D C G/B C G/D C

G/B C G/D C G/B C G/D C G/B C G/D C

G7

— oh — ~ Lord_ take me oh —

take me Lord_ take me oh _____ take me Lord_ take me

oh _____ my my my_ my_ my my oh.

Well well_ well well_ stay in the ser - vice of the

C G/B C G/D D7

G

Lord.

THINK



Words and Music by T.White, A.Franklin

**Moderatamente**

Moderatamente

You bet-ter think think a-bout what you're tryin' to do to me—

think Let your mind go Let your-self be free—

E♭7 B♭7

Let's go back— Let's go back, Let's go way on way back when—

I did - n't e - ven know— you, You could-na' been too much more than ten—

I ain't no— psy - chi - a - trist, I ain't no doc - tor with de - grees— But

it don't take— too much high I. Q.— See what you're do - in' to me— You bet - ter

$E\flat 7$ $B\flat 7$

think think a-b-out what you're tryin' to do to me— think Let your mind go

$Mi\flat 7$ $Si\flat 7$

Let your-self be free— Oh, Free-dom— (free-dom)— Free-dom— (free-dom).Oh,

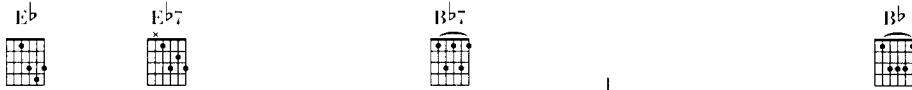
$Mi\flat 7$ $Si\flat 7$ $Si\flat$ $Re\flat$

Free - dom— Yeah— Free - dom— Right now

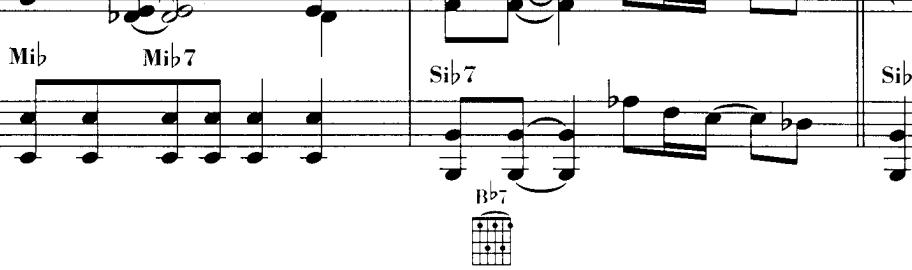
$Mi\flat$ $Si\flat 7$ $Mi\flat$ $Mi\flat 7$

Free - dom— (free - dom) — Oh, Free - dom— (free - dom) — Gim-me some

$Si\flat$ $Si\flat 7$ $Re\flat$



 Free-dom____ Oh,____ Free-dom____ Right now Hey! Think a-bout

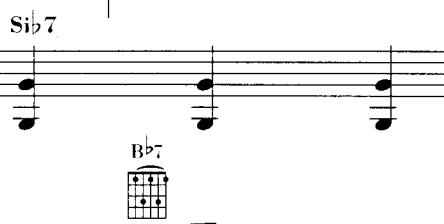


 Mi♭ Mi♭7 Sib7 Sib



 B♭7

You! Think a-bout There ain't nothin' you could ask____ I could



 Sib7 E♭7 B♭ B♭7

ans-ter you____ with I want____ but I want gon-na change____ to____ I'm not (if you



 Mi♭7 Sib Sib7



 E♭7 B♭7 E♭7 B♭7

keep do-in' things I don't____ Think think a-bout what you're tryin' to do to me____



 Mi♭7 Sib7 Mi♭7 Sib7



think Let your mind go Let your-self be free—

Peo - ple walk - in' 'round ev - 'ry day, play - in' games and tak - ing scores Tryin'—

to make oth - er peo - ple lose their minds— Well, be care - ful you don't lose yours, Oh

think think a - bout what you're tryin' to do to me—



think Let your mind go Let your-self be free___





you need me___ and I need you___ We





out each oth - er. There ain't noth - in' ei - ther can do. Oh,___







- Hey think a - bout me. (To the bone for deepness)





ripete sfumando

WHO'S MAKING LOVE



Words and Music by Homer Banks, Bettye Jean Barnes Crutcher, Don Davis, Raymond Earl Jackson

Moderato



Fa Lab Sib La♭ Fa

All you fel - las, ga - ther
known____ so, so ma - ny

Lab Sib La♭ Fa Fa

'round me And let me give____ you some good ad - vice What I'm
fel - lows All in that same old bag Think - in' that

Lab Sib La♭ Fa Lab Sib La♭ Fa

A♭ B♭ A♭ F

gon - na, gon - na ask you know You'd bet - ter think a - bout it twice
wo - man was made to To be beat on and treat-ed so bad

Lab Sib Lab Fa

A♭ B♭ A♭ F Dm A m7

While you're out Well now fel - lows, cheat-in' on your let me tell you wo - man some-thing There is

Lab Sib Lab Fa Rem Lam7

G m7 B♭ C F

some - thing I ne - ver e - ver dreamed of and that is. Who's mak - ing love to
Some - thing I ne - ver e - ver dreamed of.

Solm7 Sib Do Fa

A♭ B♭ A♭ F A♭ B♭ A♭ F

your old la - dy While you were out mak-ing love

Lab Sib Lab Fa Lab Sib Lab Fa

Who's mak - ing love to your old la - dy While you were out mak-ing

love. I've Know there are some wo-man guil-ty of this too

Some-
 La - Si - La - Fa Fa5 Fam7
 I
 I'm not trying to run your life the choice is up to you Yeah you.

Fa5 Fam7 Do
 D♭ A♭ E♭ C7

you, you.

Re♭ La♭ Mi♭ Do7

Rea-son why I ask this que-stion I used to be the same old way

Fa Lab Sib Lab Fa

'Til I start-ed to straight-en up I

Lab Sib Lab Fa

A♭ B♭ A♭ F Dm

found out it was a bit too late Oh yeah, that's when it all

Am⁷ Gm⁷ B♭ C

Rem

start-ed Some-thing I ne - ver e - ver dreamed of... Some -

Lam⁷ Solm⁷ Sib Do

F5 D^b B^b5 E^b5


Coro: Uh! _____ Uh! _____

Fa5 Reb Sib5 Mib5


F5 D^b B^b5 E^b5


Uh! _____ Uh! _____ Now

Fa5 Reb Sib5 Mib5


Dal § al ♩, poi segue

F A^b 4fr. F A^b 4fr. B^b A^b 4fr. F


- bo - dy was a lov - in' my old la - dy

Fa Lab Fa Lab Sib La^b Fa


While I was out mak - ing love.

La^b Sib La^b Fa